

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK
Music Director

ANDREW DITTGEN
KERRY STRATTON
Conductors

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MacMillan Theatre

Saturday, January 16, 1988

8:00 pm

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PROGRAM

Oiseaux exotiques

OLIVER MESSIAEN
(b. 1908)

Edward Turgeon, piano;
Mark Mazur, xylophone

Oiseaux exotiques

OLIVER MESSIAEN
(b. 1908)

Anne Louise, piano;
Mark Mazur, xylophone

Symphony No. 3 ("Quasars")

CLERMONT PÉPIN
(b. 1926)

- I Morsiques
- II Méandres
- III CT-102
- IV Incantation I
Incantation II
- V Q.S.G.
- VI Reverberantes

* * * INTERMISSION * * *

Symphony No. 5 in c minor, Op. 67

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro con brio
Andante con moto
Allegro
Allegro

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The Faculty of Music acknowledges with gratitude
the generous support of Air Canada and CFMX-FM.

This evening's concert is being recorded
by CJRT-FM for future broadcast.

TONIGHT'S CONDUCTORS

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Michel Tabachnik recently conducted l'Ensemble InterContemporain in Paris, giving the premiere performance of his own "Pacte des Onze", a work commissioned by Pierre Boulez. He also directed performances of the Danish Radio Orchestra in Copenhagen, Gulbankian Foundation Orchestra in Lisbon, Tonhalle Gesellschaft Orchester in Zurich, and Swiss Radio Orchestra in Basel. In addition to conducting the UTSO, Maestro Tabachnik has accepted the position of Artistic Director with l'Orchestre des Jeunes du Québec.

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ANDREW DITTGEN and KERRY STRATTON are the 1987-88 participants in the Advanced Program in Conducting at the Faculty of Music. This program is maintained with the generous assistance of the Ontario Arts Council.

Mr. Dittgen and Mr. Stratton have been studying with Maestro Tabachnik, as well as with Professor James Fraser Craig, Professor Emeritus Lorand Fenyves, Professor Emeritus Oskar Morawetz, and Adjunct Professor Eugene Rittich.

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TONIGHT'S ARTISTS

ANNE LOUISE is in her third year of study leading to a Bachelor of Music degree in Performance. She has studied with her present instructor, Marietta Orlov, for the past five years, and she has performed as soloist with the University of Toronto Contemporary Music Ensemble. In addition to her regular studies, Miss Louise participates in the summer music program at the Banff Centre School of Fine Arts.

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A native of Regina, MARK MAZUR has studied at the University of Lethbridge in Alberta, and has been a member of the National Youth Orchestra for the past two years. He is currently in his fourth year of study leading to Bachelor of Music Degree in Performance, as a student of Russell Hartenburger and Robin Engelman.

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Presently in his fourth year of study leading to a Bachelor of Music Degree in Performance, EDWARD TURGEON has studied with his present instructor, James Anagnoson, for the past five years. He has attended the Banff Centre School of Fine Arts summer program and, last year, he completed a 45-concert tour of Quebec, Ontario and Saskatchewan, with clarinetist Michael Rusinek under the auspices of Jeunesses Musicales du Canada.

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NOTES

Oiseaux éxotiques

MESSIAEN

Oiseaux éxotiques (exotic birds) was composed in 1955-56 and premiered in March 1956 at a concert of the Domaine musical in Paris. It is scored for solo piano and a small orchestra of wind and percussion instruments. Oiseaux éxotiques consists of an arbitrary montage of the songs of forty-eight birds from various parts of the world. Therefore, the only meeting place for these forty-eight birds has been in Messiaen's exotic score.

The work consists of thirteen sections of varying length and character: (1) Introduction (2) A cadenza, with songs of the mynah bird and the wood-thrush (3) An interlude with four bird-songs (4) A short second cadenza with the song of a cardinal (5) A continuation of the interlude of section 3 (6) A third cadenza with the song of the cardinal (7) A brief depiction of a tropical storm, with sudden powerful crescendos of the tam-tam (a large gong) and with the scream of a prairie chicken (8) Long central tutti where all of the birds sing, and the percussion instruments add four verses of Hindu and Greek rhythms (9) A retrograde (performance in reverse order) of section 7 (10) Fourth and longest cadenza, with the songs of the bobolink and catbird (11) Big final tutti: the shama bird of India is the soloist here (12) A short cadenza with the songs of the wood-thrush and the cardinal (13) Coda, with the song of the white-crested laughing thrush.

All of the five cadenzas are performed by solo piano; in addition to the piano, 'solo' instruments in other sections are a xylophone and two clarinets. Messiaen sought to contrast the freedom of the birdsongs with the rhythmic strictness of the percussion passages in the tutti sections (played by snare drum, wood-block, gongs and tam-tam, and temple blocks).

However, Messiaen discourages music-specific descriptions like the above; he prefers instead to promote reactions in the visual realm: "More important than form, more important than rhythm, more important than timbre are the sound-colours which one should perceive in my composition. The horn parts of the second tutti should be seen as orange mixed with gold and red; the first and last piano cadenza should be seen as green and gold. The central tutti mixes together spiralled colours of blue, red, green, violet and purple."

Symphony No. 3 ("Quasars")

CLERMONT PÉPIN

Clermont Pépin studied in Montreal, Philadelphia, Toronto and Paris. His compositions have been widely performed and have won many prizes. His Third Symphony ("Quasars"), was commissioned by the Montreal Symphony Orchestra and was completed and premiered in 1967. It requires a full symphony orchestra, but also a piano, a harp and an Ondes Martenot (an electronic melody instrument).

This work was inspired by the discovery of quasars in 1963. A quasar (quasi-stellar radio source) is a celestial object outside of our galaxy discovered by means of giant radio-telescopes. A quasar, something like a large star, is at an immense distance from the Earth and moving away at tremendous speed. They have the property of sending out radio waves of extraordinary intensity. One particular quasar, CTA-102, emits radio waves regularly. A Soviet astronomer has conjectured that these radio waves might be a coded message from an advanced civilization which existed on this quasar millions of years ago.

The work is divided into six parts. The first part, "Morsiques," has a counterpoint of rhythmic groups based on the Morse code; there is an interplay of sound masses among percussion, strings and brass. The second part, "Méandres," contains long, sinuous melodic lines interspersed with dramatic developments. The third part is named "CT-102," after the above-mentioned quasar; it has scattered sounds which gradually become an opaque background for chords and a fragmentary theme played by the brass.

The fourth section, called "Incantation," consists of three ritual prayers directed to cosmic forces. The fifth section is entitled "Q.S.G." (quasi-stellar galaxy), not a far cry from a quasar, this section further develops the sounds of the third movement. The sixth section, "Reverberantes" has counterpoints of durations (note-lengths), of timbres (note-colours) and of dynamics (note-intensities) over long held notes.

Symphony No. 5 in c minor, Op. 67

BEETHOVEN

"The most celebrated of all is also, without question, in our opinion, the one in which Beethoven gives free scope to his vast imagination; without electing to be either guided or supported by any outside thought." In this comment, Hector Berlioz illustrated and, indeed, probably encouraged the common misconception that with the Fifth Symphony Beethoven threw off the fetters of tradition completely and dramatically and began afresh.

Quite the contrary is the case. In this symphony, Beethoven utilizes all of the great formal traditions of Classicism: monothematic and polythematic sonata-allegro form, song form, variation form, and fugal exposition. What is new here is Beethoven's achievement with other musical parameters: his expertise in handling melodic and rhythmic transformation, his

willingness to introduce daring harmonic progressions at important moments and, perhaps most importantly, his use of homophonic, or chordal, style in concise, loud tutti passages.

Beethoven began composing the Fifth Symphony in 1803, at the age of thirty-three, and completed it in 1808. There are four movements: the first movement is a single-theme sonata-allegro, perhaps the best known of all compositions in the symphonic repertoire; its theme (ta-ta-ta-tum) appears in clearly recognizable fashion throughout, but returns melodically transformed in the remaining three movements. Like the first movement of the Eroica (Third) Symphony, the first movement of the Fifth has an unusually substantial coda, or concluding section; in this way, the movement is comprised of four approximately equal sections rather than the three sections of 'traditional' sonata-allegro form.

The relatively slow second movement combines song form (A-B-A) and variation form. The third movement, consisting of Scherzo, Trio, varied Scherzo and Coda, incorporates two fugal expositions in the Trio section. The fourth movement, perhaps the most "conventional," is also a sonata-allegro. It has four important themes which recur and a lengthy coda with a long final assertion of tonic harmony. Berlioz describes this Finale with characteristic elan as "being in itself of a magnificence and richness in comparison with which there are few pieces which could appear without being completely crushed."

Notes by STEPHEN SATORY

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Susan Cosco,
Toronto, Ontario
Jared Erhardt,
Calgary, Alberta
Tracey Finn,
Aylmer, Quebec
Mariola Frackowiak,
Toronto, Ontario
Sheldon Grabke,
Springside, Saskatchewan
Helen Hong,
Toronto, Ontario

Caroline Hoy,
Guelph, Ontario
Elizabeth Johnston,
Willowdale, Ontario
Tom Kondzielewski, **
Humboldt, Saskatchewan
Lenore McIntyre,
Windsor, Ontario
Geoffrey Nuttall,
London, Ontario

Ines Pagliari,
Toronto, Ontario
Angela Quiring
Calgary, Alberta
Valerie Selander,
Pt. Alexander, Ontario
Barry Shiffman, *
Toronto, Ontario
Malou Sobrevinas,
Toronto, Ontario
Peter Soltysiak,
Toronto, Ontario
Kleis Swan,
Saskatoon, Saskatchewan
Jane Woods,
Toronto, Ontario
Paul Zafer,
Toronto, Ontario

Violin II

John Bailey,
Toronto, Ontario
Krista Buckland,
Toronto, Ontario
Robin Butler,
Pickering, Ontario
Vivian Chon,
Willowdale, Ontario
Jill Dawson,
Mississauga, Ontario
Mary Ann Fujino, +
Burlington, Ontario
Jackson Huang,
Agincourt, Ontario
Ananya Menon,
Toronto, Ontario
Dean Marshall,
Calgary, Alberta
Diane Nam,
Agincourt, Ontario

Brian Power,
St. John's, Newfoundland
Jessica Rouleau,
Beaconsfield, Quebec
Hiroko Sawai,
Fredericton, New Brunswick
Michelle Speller,
Burlington, Ontario
Claudia Stecker,
Rexdale, Ontario
Rudolf Sternadel,
Kingston, Ontario
Andrea Weber,
Elmira, Ontario
Janetta Wilczewska,
Toronto, Ontario

Viola

Heather Barr,
Toronto, Ontario
Jonathan Craig, +
Oakville, Ontario
Kenji Fusé,
Toronto, Ontario
Catherine Hoy,
Guelph, Ontario
Kathryn Jensen,
Toronto, Ontario
Bridgette LaMarche,
Toronto, Ontario
Donald Lyons,
Toronto, Ontario
Jayne Maddison,
Hamilton, Ontario
Nicholaos Papadakis,
Toronto, Ontario
Herman Rohowsky,
Aurora, Ontario

Violoncello

Shin Aoyama,
Toronto, Ontario
Jean Bresse,
Montreal, Quebec
Daciana Cojocaru,
Willowdale, Ontario
Irena Grunberg,
Toronto, Ontario
Greg Hubert,
Toronto, Ontario
Neil Katz
Toronto, Ontario
Pascale Monot
Hull, Quebec
Mi-Kyong Park,
Thornhill, Ontario
Thomas Phillips,
Mississauga, Ontario
Zoltan Rozsnyai, +
Toronto, Ontario

Double Bass

Thomas Artiss,
Pugwash, Nova Scotia
Jonathan Chalaturnyk,
Toronto, Ontario
Robert Clutton,
Burlington, Ontario
Patrick Donovan,
Toronto, Ontario
Guy Gagnon,
Sherbrooke, Quebec
Stephan Haynes,
Toronto, Ontario
Jessica Monk, +
Toronto, Ontario
Robert Sidorchuk,
Toronto, Ontario

Stefan Valentyne,
Toronto, Ontario
Edouard Wingell,
Toronto, Ontario

Flute

Linda Caisley,
Dawson Creek, British Columbia
Michael Downie,
Dartmouth, Nova Scotia
Laura Nashman,
West Hill, Ontario
Leslie Newman,
LaCombe, Alberta
Kevin O'Donnell,
West Hill, Ontario
Elizabeth Radzick,
Toronto, Ontario

Piccolo

Michael Downie,
Dartmouth, Nova Scotia
Kevin O'Donnell,
West Hill, Ontario
Elizabeth Radzick,
Toronto, Ontario

Oboe

Lawrence Charge,
Toronto, Ontario
Julia Snelson,
Toronto, Ontario
Pippa Williams,
Vancouver, British Columbia

English Horn

Lawrence Charge,
Toronto, Ontario

Clarinet

Lorie Adams,
Bramalea, Ontario
Eric Evans,
Toronto, Ontario
Pauline Farrugia,
Toronto, Ontario
Mark Jealouse,
Oshawa, Ontario

Bass Clarinet

Eric Evans,
Toronto, Ontario

Bassoon

Eric DeGray,
Morrisburg, Ontario
Sterling MacNay,
Wlarton, Ontario
Darrell Steele,
Winnipeg, Manitoba

Contrabassoon

Sterling MacNay,
Wlarton, Ontario
Darrell Steele,
Winnipeg, Manitoba

Horn

Elke Eble,
Toronto, Ontario
Louise Little,
Innisfail, Alberta
Barbara McIntosh,
Winnipeg, Manitoba
Corinne Millsip,
Vancouver, British Columbia
Katherine Robertson,
Toronto, Ontario

Trumpet

Curtis Dietz,
Hanover, Ontario
Norman Engel,
Toronto, Ontario
Victoria Hall,
Hamilton, Ontario

Trombone

Eric Anderson,
Prince Albert, Saskatchewan
Kevin Hayward,
Pembroke, Bermuda
Thomas Henderson,
Lucknow, Ontario
Rachel Thomas,
Toronto, Ontario

Tuba

John Bender,
Hanover, Ontario

Percussion

Kathleen Armstrong,
Toronto, Ontario
Blair MacKay,
Toronto, Ontario
Mark Mazur,
Regina, Saskatchewan
Michael Shiner,
Toronto, Ontario
Gabor Taryan,
Willowdale, Ontario
Catherine Thompson,
Willowdale, Ontario

Harp

Laurel Federbush,
Ann Arbor, Michigan

Piano

Garnet Unger,
Calgary, Alberta

- * - Concertmaster, Beethoven
- ** - Concertmaster, P  pin
- + - Principal

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COACHES

Robin Engelman (percussion)
Lorand Fenyves, Professor Emeritus (strings)
Gerard Kantarjian (strings)
Eugene Rittich, Adjunct Professor (woodwinds & brass)

1987/88 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Marnie Rand, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Don Cooper, Building Manager
John Bender, Manager/Librarian
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

NEXT UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA CONCERT

SATURDAY, APRIL 9, 1988
MacMillan Theatre
8:00 pm \$8/\$5 students, seniors
MICHEL TABACHNIK, conductor
Laura & Linda Ippolito, pianos
Barry Shiffman, violin
BART  K: Concerto for Orchestra
POULENC: Concerto for Two Pianos in d minor
TCHAIKOVSKY: Violin Concerto in D Major, Op. 35

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- JANUARY 17** **U OF T WIND SYMPHONY**
Stephen Chenette, conductor
Russian Music: Stravinsky's The Rite of Spring
and works by GLIÈRE, PROKOFIEV and RIMSKY-KORSAKOV
MacMillan Theatre 3:00 pm \$3 G.A.
- JANUARY 21** **THURSDAY NOON SERIES**
Recital
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE
- JANUARY 22** Violinist **JOSÉ-LUIS GARCIA** performs with and
conducts a student chamber orchestra, with
faculty artists, from the Faculty of Music and
Royal Conservatory of Music
BACH: Brandenburg Concerto
MOZART: Violin Concerto No. 5 in A Major, K. 219
STRAUSS: Le bourgeois gentilhomme
Walter Hall 8:00 pm
\$5/\$3 students, seniors
- JANUARY 24** **FACULTY RECITAL SERIES**
Lorand Fenyves, violin; Patricia Parr, piano
Works by BARTÓK, FAURÉ, MOZART and PRÉVOST
Walter Hall 3:00 pm
\$10/\$6 students, seniors